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HEBE'S BIRTHDAY

By SISTER MARIE FRANCILE, F.S.P.A.
St. Xavier School, Spokane, Wash.

(Editor's Note: This periodical does not, as a rule, publish original fiction. In view, however, of the present trend towards introducing language study in the elementary and even the primary grades, the following contribution seemed appropriate as a possible example of what can be done with the stories of classical antiquity for very young children.)

ALL IN the Primal Palace of Olympus were astir early one morning. Well might they be, for a great day was dawning on Olympian Heights. It was the birthday of the child goddess, Hebe. It was the birthday of the goddess princess, daughter of King Jupiter and Queen Juno.

Still unconscious of the preparations being made, little Hebe slept in her ivory crib. Goddess Aurora, on whom had been bestowed the honor of awakening the princess on the morning of her birthday, passed the open window and wafted rays of light over the sleeping child. Hebe awakened instantly as Goddess Iris lifted her from her crib, ready to assist her on this lovely morning. Somnus, weary from his all-night vigil, retired gladly into the shadows until Night would again summon him to duty.

Princess Hebe, goddess though she was, blinked her eyes at the brilliance of her nursery surroundings. There was brilliance everywhere, for Phoebus, in honor of the child goddess' birthday, had regilded his chariot before starting his course across the sky, so that everything on Mount Olympus reflected its lustre.

Iris clothed little goddess Hebe in a radiant birthday gown which she herself had designed and tinted with colors also of her fashioning. Around her head of curls she fastened a wreath, the flowers of which Goddess Flora had created, a product of her native godly artistry, and which Iris had painted in hues which only a goddess could conceive.

Down long flights of golden stairs Iris and Hebe floated until they came to the large dining room which was used only for banquets and special occasions. This was indeed a special occasion, for all the celestials of Mount Olympus had been invited to celebrate the child goddess Hebe's birthday.

"Happy Birthday to our little daughter," said Jupiter and Juno as Iris glided into the spacious hall

THE CHRISTMAS STORY IN LATIN

Luke II, 1-7, according to the Vulgate

FACTUM EST autem in diebus illis, exiit edictum a Caesare Augusto ut describeretur universus orbis. Haec descriptio prima facta est a praeside Syriae Cyrino. Et ibant omnes ut profiterentur singuli in suam civitatem. Ascendit autem et Joseph a Galilaea de civitate Nazareth in Judaeam in civitatem David, quae vocatur Bethlehem, eo quod esset de domo et familia David, ut profiteretur cum Maria, desponsata sibi uxore, praegnante. Factum est autem, cum essent ibi, impleti sunt dies ut pareret. Et peperit filium suum primogenitum, et pannis eum involvit, et reclinavit eum in praesepio, quia non erat eis locus in diversorio.

carrying Hebe to her cushioned place at table.

"Happy Birthday to our little goddess," repeated all the nymphs, fauns, gods and goddesses, who had arrived early and were awaiting Hebe.

The Graces began to serve wine, ambrosia, nectar, star cakes, cloud twists, mist puffs, and all the delicacies on which gods feast.

Suddenly the door burst open and Mercury appeared. Bowing low before the king, the queen, and the princess, he presented his birthday gift to Hebe with these words:

"Princess Hebe, accept a humble gift from your devoted friend and servant. It is a pitcher miraculous, which according to your wish will serve any beverage which your goddess-ship desires. It is a gift from earth, the land of hospitality, whence my winged steed, Pegasus, and I have just returned."

Hebe clapped her hands in childish glee, but before she could as much as thank her good friend Mercury, the chorus of Muses, led by Musagetes, burst forth into a song of good wishes. Being only a child goddess, Hebe had not as yet developed full appreciation of such renditions, and she was very happy when her parents, Jupiter and Juno, led her outdoors. There everything

was resplendently aglow, reflecting the brilliance of Phoebus' chariot, which had just passed that way.

A saddled white cow came toward them, and, looking directly at Hebe, gave a courteous little moo.

"This is our birthday gift to you, Daughter Hebe," said her father. "We have selected a cow because it is an animal sacred to your mother. We have chosen a white one because white is my sacred color. Her name is White Enchantment. She will take you to the very ends of Mount Olympus, if you only whisper your desire into her ear. Moreover, she will charm everything you pass along the way."

Jupiter then lifted his daughter goddess into the saddle.

"Down Iris Path and back, White Enchantment," whispered Hebe, and away trotted the white cow with Hebe on her back, clutching the golden pommel of the saddle. As they trotted along, every flower turned its head and bowed as they passed. The birds flew to the trees that lined Iris Path and twittered to Hebe as she rode by.

Later that day Hebe's mother, Juno, said, "Come, little one. Today your father and I will introduce you to some new friends who will be your playmates hereafter. We have often spoken of them. Now you will make their acquaintance."

Down Iris Path, across Inachean Boulevard, past Aurorean Drive, beyond Sonnean Tenements, over Fleecy Cloudlets they walked—Jupiter and Juno with little Hebe between them. At last they stepped out among the stars. Fascinated, Hebe looked about her, and suddenly gave a happy little cry. Whom should she recognize but Big Bear and Little Bear!

"Oh, Goddess Hebe! Have you come to play with us? We have been waiting for you," cried the Ursi.

"Yes, indeed, I will be your playmate. We will play all day—every day—always and always. We can play Goldilocks and the Three Bears."

(Though Hebe was a goddess, she was just a child, and delighted in children's games and play.)

"I will be Goldilocks, and you—! But, oh, alas! There are only two of you—"

And Hebe's little face became so

puckered and sad that all the flowers nearly closed their "irised" petals, and Apollo nearly had to hide the sun in accordance with her grief.

"Don't cry, child goddess," pleaded the Bears. "We will find another way of enjoyment."

"But, oh, alas again!" sobbed Hebe. "You will soon go away as do Orion, the hunter, the twins Castor and Pollux, and all our other friends in Starland."

"No, no, Princess Hebe. Fear not that," rejoined the Ursi. "We are a gift to you from your grandfather, Oceanus. Through his favor we never descend into the ocean, but always remain in Starland."

Goddess Hebe was fully happy again. It was time to return to Primal Palace, however. Just as Hebe and her parents stepped out of Starland into a fleecy cloud, beautiful Pandora met them.

"A happy birthday, little Hebe, from all the gods and goddesses of Olympus," she said, handing the child a diamond box. "May the magic contents of this box give you much joy."

With eager fingers Hebe lifted the lid. To her joy and surprise she found the box filled with diamond stars, and enclosed was a bit of parchment bearing this inscription in a celestial hand:

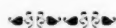
"Fling them near, fling them far;
Magic's hid in every star."

Stepping out to the very edge of a cloudlet, Hebe took a handful of stars, and flung them into the vast space of Starland. Breathlessly she watched them ascend, descend, and float in the direction of the Ursi. Eagerly she watched them cluster, transform themselves, and become—Ursus Minimus! As she gazed in wonder, Juno and Jupiter proceeded to Primal Palace. And before she realized it, Mercury arrived on Pegasus and caught her up, and they were at home in a twinkling.

This birthday was memorable in the life of Hebe for a reason yet untold. On this day she was raised to a new status, that of cupbearer to the gods. Henceforth she fulfilled this new duty gracefully, as is becoming to a child of the gods. But alas! One day a fatal accident occurred. While carrying a tray of hymeneal nectar she stumbled, and, much to her disgrace, the glasses crashed. Jupiter, mortified and enraged by this, banished his own little daughter from Primal Palace. Forlornly Hebe wandered down Iris Path, across Inachean Boulevard, past Aureorean Drive, beyond Somnean Tenements, over Fleecy Cloudlets, and finally out on

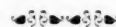
Milky Way into Starland. Her tears fell fast on Milky Way and, as they dropped, crystallized into starlets. On and on she trudged to the starry home of her friends, the Ursi.

How they welcomed her! So happy was Hebe in her new surroundings that she soon forgot her father, Jupiter, her mother, Juno, and her home, Primal Palace. In Starland she still lives and plays with her three friends Ursus Major, Ursa Minor, and Ursus Minimus. They play the games that all children play, and especially Hebe's favorite, "The Three Bears." The Ursi are the Three Bears, and she, Hebe, is the Goldilocks of Mount Olympus Starland.



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INTERPRETATION IN THE HIGH-SCHOOL LATIN CLASS

BY FRED S. DUNHAM
University of Michigan

IF WE are able to discern the signs of the times in secondary education, there is a perceptible trend away from further diffuration of the curriculum toward integration of educational experience; away from overspecialized detached subjects toward more generalized courses. In view of this trend, it is also clear that Latin offers many opportunities. No subject now taught in high school presents so many and such varied glimpses into the multifarious fields of human interests. But these glimpses of the promised land will be dim and obscure unless the teacher uses appropriate materials and classroom activities.

We need some term which will identify those processes, understandings and skills which are worthwhile *per se*, which are appropriate for the Latin class and satisfy the capacity and aptitudes of a fairly large percentage of the total student body. Until someone comes forward with a better term, I shall use the word "interpretation."

The term is broad enough to include both those activities which are designed to develop the ability to

read a Latin passage with some degree of understanding and also many things which were formerly taught in other high-school courses—such as composition, grammar, spelling, mythology, geography, history, religion, art, and many other fine things which modern teachers, for some strange reason, do not teach. Since this knowledge is lacking, or at least inadequate, it must be gained concurrently with the reading of Latin; otherwise there can be little understanding or appreciation of the values inherent in Latin. If the teacher does a good job in teaching these cultural objectives, it is clear that she will not have much time for formal translation during the first two years.

Translation must be regarded as a terminal step in the total process, a highly profitable experience for the better students, but unattainable by the majority of pupils in the time at our disposal. Both groups will become increasingly aware of the values of Latin when they have practice in oral reading, and when they focus their attention on methods of word-building which are common to the two languages, word-families in both languages, the differences and likenesses in word-order, agreement, sentence structure and idiomatic usage, parts of speech, and the different forms of nouns, pronouns, adjectives and verbs, together with their relationship to other parts of the sentence, and the English equivalents of these various forms.

All of these activities are essential in the development of the pupil's understanding of a Latin passage and useful in gaining control of his own tongue. All are conducted concurrently with the Latin, and the procedure followed is functional, by which we mean that learning takes place in a natural setting. If the reading material is custom-made, as it should be during most of the first two years in order to incorporate the ultimate objectives, and selected at the upper levels of high school with a view to meeting the objectives of general education, functional and interpretative teaching wins life-long friends for Latin.

Now that we have available so many audio-visual aids and the helps for the Latin teacher which are provided by the American Classical League, the *Classical Journal*, the art galleries and museums, it seems strange that there is any Latin teacher living who can find enough victims for her torture machine of formal translation and post-mortem analytic syntax. She may rationalize her conduct by telling the story of the cat

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BUSINESS MANAGER: HENRY C. MONTGOMERY, Miami University, Oxford, Ohio

EDITOR: KONRAD GRIES, Queens College, Flushing 67, N. Y.

ASSOCIATE EDITORS: W. L. CARR, University of Kentucky, Lexington 29, Ky.; EUGENE S. MCCARTNEY, 202 Michigan Union, Ann Arbor, Mich.; CAROLYN E. BOCK, State Teachers College, Montclair, N. J.

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and the fox, but she forgets that even the cat is not safe when the new curriculum hunters come along armed with machine guns. The professionally trained Latin teacher, like a surgeon or a dentist, is equipped with many instruments and she knows which one to use on any given occasion.

It seems appropriate at this point to give some examples of interpretative activities. The following call for responses in English and are especially helpful in teaching comprehension:

1. Questions in English on the content and background of a Latin passage.
2. Questions of the following type (*Report of the Classical Investigation I, 41*): "Tell the story up to the point where the new lesson begins." "Tell what connection this passage has with what has gone before." "What do you think will happen next?"
3. The running commentary: "Who can tell the story of today's lesson?" This is aimed at general understanding and usually provokes a lively discussion and many questions from the pupils.
4. The journalistic report: "Write a report of the events described in this passage for your daily paper. Write in modern journalistic style."
5. The banner line: "Write an appropriate headline for this chapter." This can be a contest in which the pupils vote for the one they think is best.
6. The metaphor or "literal translation." This should be used for brief expressions for the sole purpose of securing an accurate understanding of a difficult phrase or clause. It should never be allowed to stand as acceptable English. Immediately after the pupil has said "this thing having been

done," or "it was pleasing to the greater part," the teacher should say, "How would you express that idea?"

As a variant of this activity, the teacher goes over the reading assignment phrase by phrase, giving literal translations, and the pupils respond with English equivalents.

7. The radio broadcast: "Adapt the story or passage assigned for a radio broadcast." This may take the form of make-believe, or be made realistic with the aid of a tape- or wire-recorder, or it may be prepared and rehearsed for an actual broadcast over a local station.

8. Homemade lantern slides with sound. These are suitable for dramatizing a series of stories or events such as the Helvetian campaign, the voyage of the Argonauts, or the labors of Hercules. The materials required are a wire- or tape-recorder, a projector, homemade lantern slides, and a piano or violin. On the slides the class artist draws a series of cartoons in color illustrating the events in the story. Another pupil prepares a running commentary on the story. The musician prepares a series of themes from popular music reflecting the mood of the pictures and the story as told by the narrator. The music and the narrator's story are then recorded together on the tape-recorder, the music being kept subdued so as not to drown out the narrator's voice. As the recorder plays back the recording the slides are thrown upon the screen at appropriate intervals.

9. Classroom dramatization. "All the world's a stage, and all the men and women merely players." So Shakespeare with his keen insight into human nature recognized this histrionic tendency in man. It is not

strange then that young people like to act, and this may well be the reason why children like to play. We have no better cue in education than dramatization, provided it is directed toward a worthy purpose. When we consider how man has advanced in civilization—in his earliest stages through direct experience with his immediate environment and the manipulation of materials, and then after countless ages of trial and error to that stage where he can profit through the experiences of others by means of the symbols of communication—we wonder why the advanced thinkers in education have not recognized home-spun, classroom dramatization as an intermediate, if not a necessary, step between direct experience and reading.

People read poorly, or they do not read at all, when they have nothing in their minds and feelings and nothing in their personal experience to aid them in understanding the author, when their meager personal experience yields no imagery as they see the words on the printed page. But it is equally true that people read no better even when they have had a very rich personal experience, if they are given inadequate practice in reading and writing. The gap that exists between these two extremes of direct personal experience on the one hand and of ability to use and interpret symbols on the other, can be closed to a great extent by the use of audio-visual aids for the purpose of gaining clear-cut ideas, which are purely passive, and by dramatization, which is active. Acting makes the Latin class dynamic and zestful, provides the imagery which makes reading meaningful, and adds a lasting quality to learning. *Non scholae sed vitae discimus.*

As we have said, all of these activities are aimed at comprehension, but stop short of actual translation. They are things which all can do, things which contribute in a very active way to the goals of high-school education, and develop awareness of the values of Latin. The training of the future Latin teacher is therefore quite different from what it was twenty years ago or even ten years ago. So much water has gone over the dam in the past few years, so many titanic upheavals have altered the educational landscape, that we are called upon to put forth even greater effort to save our household gods from the ruins. Whereas the pupils of a decade ago were graduating from high school with little Latin, hordes of young people are

now leaving the portals with no Latin at all and a mere smattering of English. Every teacher of beginning English knows that she is competing with exciting sideshows which attract the crowds. In many localities she must either close down the show or go and do likewise. She has no other alternative. "Very well, then," she says, "if that is the way it must be, pending the rise of a more intelligent public we'll convert to a new model." Having made this spectacular decision, she visits a beauty shop, gets a new hair-do, has her face lifted, learns ballet dancing, goes to the movies regularly, reads the tabloids, buys a joke book at the "Five and Ten," installs a television set at home, learns to talk the kids' lingo, puts on a Gilbert and Sullivan or a minstrel show, installs a juke box in her classroom, and treats the kids to bubble gum.

Fantastic! you say. Of course. If any Latin teacher has ever degraded herself to such an extent, I have yet to meet her. The word "dignity" means more in its Latin form than it does in English. It means "worthiness" and does not imply disdain or a lack of respect for others. Such qualities of character as are implied in the classical word *aidos* ("self-respect, reverence, regard for others") and its synonyms *pudor*, *moderatio*, and *temperantia*, and embodied in the much-quoted motto *ne quid nimis* ("nothing to excess"), though sadly disheveled in every aspect of modern life, are still ideas worth striving for. The classically trained teacher is aware of the part these traditions have played in Western civilization. But she is not a victim of a pagan past when man's conduct was determined by the Fates. Vergil represents Dido as a puppet doomed to self-destruction by the Fates and by the gods. Her modern counterpart kisses Aeneas goodbye and immediately finds another man. So the modern Latin teacher bids farewell to straitlaced rules and premature translation, resigns herself to a situation where the pupil comes to her without knowing a noun from a verb or a subject from an object, where the pupils have no knowledge of classical influence on English literature or of Greek and Roman history other than what they have read in a desultory chapter or two in a world history text.

Far from feeling any resentment she welcomes the opportunity to teach as many of these things as she can right in the Latin class—language, literature, life, government, law, politics, geography, anthropology, myth-

ology, religion, philosophy, art, archaeology, music, poetry, journalism and public speaking. These are the humanities and unless the pupils are so fortunate as to be attending a good old-fashioned school untainted by the world, the flesh, and the devil, where all the teachers have had a liberal education and share the responsibility of the Latin teacher, the Latin class

WANT A TEACHING POSITION?

The American Classical League maintains a very inexpensive Teacher Placement Service for teachers of Latin and Greek in school or college. For details of the plan see THE CLASSICAL OUTLOOK for November, 1957 (page 17), or address The American Classical League Service Bureau, Miami University, Oxford, Ohio.

will be almost the only place where classical traditions are taught; for less than 25 per cent will attend a liberal arts college.

Perhaps we are guilty of teaching too broad an area. We would plead guilty if we were handling any of these topics as college subjects. It is not as bad as it looks because our modern Latin textbooks incorporate all of them either in the Latin text or in English essays. The illustrations are numerous and attractive, and the practice activities suggest projects and collateral reading for reports. Some of the newer textbooks have added stories from the Old Testament. The reading material, therefore, carries the ultimate objectives. We do teach constantly and thoroughly our primary objective, which we define as "the progressive development of the ability to read and understand, to interpret and appreciate such Latin as is suited to the capacity and aptitudes of the learner."

Interpretative reading of Latin has many advantages over the traditional method of formal translation where there is no preliminary and functional build-up. We detract from the appeal of Latin when translation is premature, or when it is habitually used as a testing device rather than as a means of developing a command of English. When we omit this build-up and assume a knowledge of English which the pupil does not possess and expect the pupil to translate what he does not understand, we are using methods that are reminiscent of medieval punishment by torture. The

"Iron Maiden" of Nuremberg is only a museum piece, but some Latin teachers seem to take sadistic delight in using translation as an instrument of torture. If the Queen's English still shows signs of life, a *coup de grace* of formal grammar will put the victim out of his misery.

Any procedure, therefore, call it what you will, which makes for understanding, which develops clearness of expression, teaches logical thinking, and equips the pupil with an articulate vocabulary—that procedure contributes to the goals of secondary education and starts the pupil on the road to success and happiness, whether or not he continues his formal schooling after high-school graduation.

Our most successful Latin teachers are those who guide, direct, stimulate, and encourage their pupils on their way toward intellectual maturity, who inspire them with a love for the classics and arouse in them a spirit of emulation and creativeness.

AULD LANG SYNE

Robert Burns' Lyric as Translated
By VAN L. JOHNSON
Tufts University

Memento iam praeterita,
Amice, tempora;
Teneto iam memoria
lucunda tempora.
 lucunda quidem tempora,
 lucunda tempora,
 Laudabimus, cantabimus
 lucunda tempora.
Iam pridem flores undique
Crescentes carpsimus.
Erravimus; excussimus
lucunda tempora.
 lucunda quidem etc.
Iam pridem nos in rivulis
Libenter lusimus.
Erravimus; amisimus
lucunda tempora.
 lucunda quidem etc.
Salveto, fidelissime;
Salutem dixeris
Et poculis libaveris
lucunda tempora.
 lucunda quidem etc.
Deinde vino cantharum
Corona nitido,
Et poculo libavero
lucunda tempora.
 lucunda quidem etc.

MATERIALS

Mr. D. William Blandford, of the Trinity School, Croydon, England, has sent us a sample copy of a private filmstrip with mimeographed commentary on the twelfth book of Ver-

gil's *Aeneid*. The filmstrip, consisting of thirty-two frames, presents reproductions of ancient coins, vases, sculpture, wall paintings, and artifacts, as well as a map of Latium. Also new is a blueprint for the making of a Romano-British temple, a companion piece to Mr. Blandford's blueprint for a villa. Further information about these blueprints and filmstrips may be obtained from Mr. Blandford.



A DAY OF INFAMY

The seventh day of December brings to Americans the memory of Pearl Harbor and of all that followed thereupon. To the Romans of the Empire, the day meant the death of M. Tullius Cicero, killed by order of his arch-enemy, M. Antonius, in the year 43 B.C.

The courage with which Cicero faced his murderers has often been admired; the murder itself has never been better described than by the historian Livy in a fragment preserved for us by the elder Seneca. For the convenience of teachers who may wish to commemorate the event with their classes we are printing Livy's account in full.

"M. Cicero sub adventum triumvirorum cesserat urbe, pro certo habens, id quod erat, non magis Antonio eripi se quam Caesari Cassium et Brutum posse. Primo in Tusculanum fugit; inde transversis itineribus in Formianum, ut ab Caieta navim consensurus, proficiscitur. Unde aliquotiens in altum provectum cum modo venti adversi retulissent, modo ipse iactationem navis, caeco volvente fluctu, pati non posset, tedium tandem eum et fugae et vitae cepit; regressusque ad superiorem villam, quae paulo plus mille passibus a mari abest, 'Moriar,' inquit, 'in patria saepe servata.'

"Satis constat servos fortiter fideliterque paratos fuisse ad dimicandum; ipsum deponi lecticam et quietos pati quod sors iniqua cogeret iussisse. Prominenti ex lectica praebentique immotam cervicem caput praecisum est. Nec satis stolidae crudelitati militum fuit: manus quoque, scripsisse in Antonium aliquid exprobrantes, praeciderunt. Ita relatum caput ad Antonium iussuque eius inter duas manus in Rostris positum, ubi ille consul, ubi saepe consularis, ubi eo ipso anno adversus Antonium, quanta nulla unquam humana vox, cum admiratione eloquentiae auditus fuerat. Vix attolentes prae lacrimis oculos homines intueri trucidata membra eius poterant.

"Vixit tres et sexaginta annos, ut,

si vis afuisset, ne immatura quidem mors videri possit; ingenium et operibus et praemiis operum felix; ipse fortunae diu prosperae, et in longo tenore felicitatis magnis interim ictus vulneribus: exilio, ruina partium pro quibus steterat, filiae morte, exitu tam tristi atque acerbo—omnium adversorum nihil ut viro dignum erat tulit praeter mortem, quae vere aestimanti minus indigna videri potuit quod a victore inimico nil crudelius passus erat quam quod, eiusdem fortunae compos, ipse fecisset. Si quis tamen virtutibus vitia pensarit, vir magnus, acer, memorabilis fuit, et in cuius laudes persequendas Cicerone laudatore opus fuerit."



CATILINE LIVED ON

By HUGH H. DAVIS

Le Moyne College, Syracuse, N. Y.

TO EPITOMIZE Catiline's survival in Latin literature after Cicero's vitriolic strictures and Sallust's dramatic treatment of the conspiracy, I would say that it can rather well be comprehended under two catchwords: *patricium nefas* and *novitas*. The former high-sounding phrase from a poem quoted by the rhetorician Seneca has perhaps the more obvious meaning of a crime planned and executed by patricians, not by knights or plebeians—precisely the famous conspiracy of the aristocrats Catiline, Cethegus, Lentulus, and others. However, *patricium nefas*, as I employ the term, is the unpardonable sin of the patrician who unnaturally desires and attempts to overthrow the state that has honored his family for their merits from time immemorial. *Novitas* is the condition of the *novus homo*, the first member of his family to hold high government offices at Rome, with decided implications of recent citizenship, sordid family background, opportunism, and newly-acquired wealth. *Patricium nefas* sums up the charges hurled against Catiline, or the poetic retribution for such crimes. *Novitas* includes the disparagement and countercharges with which he retaliates against the *novus homo* Cicero, while by way of contrast he vaunts his own nobility.

As for the *novitas* theme in extant literature, Sallust, writing his historical monograph on Catiline twenty years or so after the conspiracy, is chiefly responsible. With his love of melodrama he gives us the following account (*Cat.* 31):

"When he [i.e., Cicero after delivering the *First Catilinarian*] sat down, Catiline, as he was ready to feign all things, with downcast looks

and the voice of a suppliant besought the senators not to believe rashly anything about himself. He said that he was born of such a family and had so disciplined his life from youth that he could hope for all good things. Therefore, let them not think there was need for him, a patrician, to whom and to whose ancestors the Roman people owed so many benefits, to destroy the Republic, whereas Marcus Tullius, a transient-lodger kind of citizen of Rome, was trying to save it."

The imputation of *novitas* is certainly obvious here. This text has, as we shall see, many echoes in literature. Catiline's words are probably apocryphal, for had not Cicero said (*Orator* 129): "That most audacious man, Catiline, accused by me in the senate, clammed up (*obmutuit*)"? The plausibility, however, of Sallust's story is good. On an earlier occasion Catiline had assailed and exploited Cicero's *novitas*. It was 64 B.C. and the campaign for the consulship of the following year. Both Catiline and Cicero were running. Our golden text for a source here is Asconius, a veracious man and scholar, who wrote around 55 A.D. a commentary on Cicero's orations. He tells us that Catiline and Antonius, another candidate, made an insulting reply to Cicero's campaign speech, the *In Toga Candida*. The only score on which they attacked him was his *novitas*. Asconius uses the word itself. He immediately adds: "There are also circulated other orations published under their names, but written not by them, but by Cicero's detractors, which it is probably better to ignore." How appropriate to put observations about Cicero's *novitas* into the mouth of Catiline, a dyed-in-the-wool noble! Later ages also would produce spurious orations and attribute them to Catiline. They too, as we shall notice, make sport of Cicero's *novitas*.

In a very real sense the two motifs, *patricium nefas* and *novitas*, are united in Juvenal, 8.231-244. The empire satirist's trenchant pen assails the nobility not simply because they forget in effect the motto *noblesse oblige*, but because they have become lurid examples of evil. I paraphrase the passage pertinent to our discussion:

"No one was born into a higher station at Rome than Catiline, but he conducted himself like a descendant of the trouser-wearing Gauls who once burned the Capitol. He and his confederates were readying fires against the homes and temples of

Rome. The *tunica molesta* [i.e., a shirt of papyrus and pitch, or other inflammable material] would have been an appropriate garment for making a living torch of such a potential incendiary."

And who is the foil to the ignoble noble? Marcus Cicero, the man of most noble *novitas* (*vir nobilissimae novitatis*), the self-made man (*qui omnia incrementa sua sibi debuit*)—to borrow the *mots justes* from the rhetoric of Velleius Paterculus' compendious little history (2.34). I continue paraphrasing Juvenal:

"But the consul was on the alert, a new man in the city from the village of Arpinum, no noble he, only a country knight's son. Yet he in his toga inside the walls saved the city, and gained as much fame as Octavian with dripping sword on the fields of Thessaly. And Rome, freed from peril, called him *Pater Patriae*."

Juvenal's phraseology here (*Hic novus Arpinas, ignobilis et modo Romae/Municipalis eques*) has certain sarcastic overtones, suggesting just as readily an anti- as a pro-Cicero oration in origin, and could well have come from the lips of a Catiline. Juvenal, I believe, was quite aware of the double-edged force of these words, and that is why he urbanely used them.

This selection, therefore, serves very well as a point of departure into the anti- and pro-Catiline lore to be singled out in this paper.

Let us look first at the anti-Catiline lore, and specifically at an important aspect of the *patricium nefas* tradition. I refer to the alleged murder of his son. Cicero says nothing explicitly about it. In the *First Catilinarian* (14), after charging Catiline with emptying his home for a new marriage by the death of his wife, he asks him if he did not augment that crime by another unbelievable crime. Cicero then gives the theme the characteristic silent treatment (*praeteritio*) that he uses when the evidence is not all that it should be. The crime is so heinous that he prefers not to mention it, in the hope that people will think either that it has not been committed or that it has already been punished. Sallust, however, is very explicit about the deed of darkness. I translate (*Cat.* 15):

"Finally, he became infatuated with Aurelia Orestilla, whom no respectable citizen ever praised except for her beauty. But she hesitated to marry him because she feared her prospective step-son, who was already a youth. It is believed for certain that Catiline killed his son, and

made his house ready for the wicked marriage." Then Sallust opines that this deed was the reason for the quick ripening of Catiline's conspiracy. He had no peace of mind afterward, and, in effect, like Macbeth went from one evil expedient to another.

The incident became a type of "criminal passion" for Valerius Maximus in his curious work, the *Dicta et Facta Memorabilia*, dedicated to the Emperor Tiberius, and intended as a labor-saver, a quick reference library for public speakers. The passage is obviously based on Sallust, but arsenic and rhetorical flourishes have been added as well as a sententious conclusion significant for our discussion. I translate only the latter part of the passage, that is, the variations on the old theme (*Val. Max.* 9.1.9):

"Catiline removed his son by poisoning, and straightway from the funeral pyre he lit the marriage torch, and for a wedding present gave his new bride his childless status. Then playing the citizen in the same spirit as he had acted the father, he eventually paid the penalty equally to the shades of his son and to his country against which he had made an impious move."

If not in Cicero's time, then certainly after Sallust wrote his monograph *Catilina*, the tradition that Catiline murdered his son became part and parcel of the *patricium nefas*. It was appropriate that the patrician who was ready to kill the *Patria*, the common parent of all, and her children, the citizens, should not scruple to kill his own flesh and blood.

But just as Valerius Maximus believed there was a reckoning and that the evil patrician expiated his crimes both private and public, so two poets with their livelier imaginations actually show us Catiline in Hades. As a matter of fact, Cicero had prayed and predicted that Catiline and his confederates would end up in Hell. In the conclusion of the *First Catilinarian* he rounds off his last period with *aeternis suppliciis vivos mortuosque mactabis*, "And thou, O Jupiter Stator, wilt punish them living and dead with everlasting punishments."

Every reader of the *Eighth Aeneid* is well aware that Cicero's prayer was answered. The shield of Aeneas is being described, and there is presented to our view the relief depicting the tortures of the damned in Hades (8.666-669): . . . *et te, Catilina, minaci/Pendentem scopulo, Furia-rumque ora trementem*, "Catiline

hangs from the edge of a terrible/Precipice, shrinking away from the faces of the Furies above him" (translated by C. Day Lewis).

It is noteworthy that Catiline is the only one of the damned singled out in this passage. Because of the *patricium nefas* he is Rome's special recruit for the ranks of the traditional worthies in Hell described in the *Sixth Aeneid*. His mode of torture has never been adequately explained. Certainly, however, the Furies, avenging goddesses, are fitting for one who murdered his wife and son, and attempted the murder of the *Patria*, the common parent of all.

Catiline, however, was not the first of his tribe to be literally on the rocks. You will recall, of course, the famous field day of *Aeneid* 5. Among the events was a water regatta. One of the contestants was Sergestus, the founding father of the Sergian gens, Catiline's ancestor. He unluckily grounded his boat on a reef. The other contestants soon left him behind struggling high and dry on the rock, *in scopulo luctantem* . . . *alto* (220), in vain calling for help. In the economy of the *Aeneid*, is it not significant that the same word, *scopulus*, is used both for the reef of Sergestus and the cliff of Catiline, so that progenitor and descendant are shown in somewhat analogous plights?

Another epic poet of a later time, that of Nero, also puts Catiline in Hades. But how different is Lucan's vignette from Vergil's! Catiline is evidently still the same old revolutionist as he was on earth. At the prospect of a new civil war among Romans, he has broken his shackles, and with a menacing look is exultant, *Abruptis Catilina minax fractisque catenis/Exultat Marique truces nudique Cethegi* (6.793-794). In Vergil it was the cliff to which Catiline clung that was *minax*, in Lucan it is his appearance. Along with the conspirator Cethegus, and Marius, a revolutionist of an earlier generation, he seems to be on the point of harrowing Hell.

The story of the evil patrician's murder of his son also impressed itself on the mind of the Middle Ages. It figures as the most memorable detail in a little oration by a medieval pseudo-Cicero scoring Catiline in the manner of the genuine *First Catilinarian*. The anonymous piece, identifiable only by its incipit, *Non est amplius tempus otii*, is found in fifteenth- and sixteenth-century editions of Cicero and Sallust, and was edited from the manuscripts as a doctoral dissertation at the University of Cincinnati by the writer. Here the im-

provising on the old theme, already noticed in the classical authors, that Catiline murdered his son to expedite his new marriage, takes a practical turn. He married the lady because he needed her money to advance his plans for the conspiracy. And so love, even mad love, goes by the board! *O patricium nefas!*

The deed of blood is again effectively exploited near the end of the little invective. Catiline, it seems, has demanded an opportunity of answering the charges against himself, and the senators are not opposed. Pseudo-Cicero, therefore, rebukes them for being willing to hear him who was unwilling to hear the pleas of his dying son.

In the main argument of the *responsio*, or rebuttal to the preceding oration, also edited by the present writer, pseudo-Catiline's defender spends considerable effort in pointing out how preposterous it is for Cicero to try to force out of the country a man whose ancestors were its founding fathers and a bulwark against its enemies. Then he makes capital of Cicero's *novitas* in grand style, employing a delightful ironic series. Parallel clauses almost perfectly correspond with each other as regards number of syllables, rhythm, and word order. It is a veritable canticle on *novitas*. Scipio figures in it as the pretended illustrious ancestor of Catiline: *Exeat hinc Scipionis generosa propago / et regnet istic natus de paupere pago*, "Have the noble progeny of Scipio depart from here, but let there reign over you the son of a poor peasant." Our writer overlooks as ancestors of Catiline both Sergestus of the *Aeneid* and Sergius, the man with the iron hand, an heroic casualty of Rome's foreign wars, mentioned by Pliny the Elder (7.29). Scipio is, of course, the prototype and quintessence of all aristocracy at Rome.

The Italian Renaissance not only whitewashed, but even idealized Catiline. Conspiracies were then the order of the day, and a certain *mystique* attached to them. Conspirators often built up their morale by reading Sallust for his impressive and by no means unsympathetic account of the great antique prototype of a conspiracy. From such an age it is not surprising to find a Latin oration, often printed in early editions of Sallust and Cicero after the preceding pseudo-Catiline invective, and now generally ascribed to an obscure humanist called Buonaccorso da Montemagno the Younger, in which Catiline is represented as defending himself in person at the end of Cicero's first in-

vective against him. The speech is thus an amplification of the words which Sallust, as we observed, attributed to Catiline.

The charge of *novitas* is hurled against Cicero many times, and once elaborated in a curious way. It is the theme of the good old Italian *vendetta*, or what we in southern Ohio and Kentucky call "feudin'." When Cicero sees the state torn by a civil war of his own making, he will then believe that he has avenged himself and his ancestors. For at one time he was accustomed to boast that he had his origin from the family of Tullus Hostilius (!), king of the Volsci, a tribe most hostile to the Roman people.

In this misinformation Buonaccorso has somewhat garbled his sources. It is true that Cicero's home town, Arpinum, was originally in the Volsci country, but Tullus Hostilius, of course, was an early king of Rome and not of Volscian origin. Plutarch says that some authorities "deduce Cicero's father's origin from Attius Tullus, a prince who governed the Volsci with great reputation" (*Cicero* 1). Once jokingly Cicero had referred to Servius Tullius, the penultimate king of Rome, as *meo . . . gentili*, "a fellow tribesman of mine" (*Tusc.* 1.38). Actually, Cicero seems never to have been concerned about tracing his ancestry to tribal kings or nobility. He was content with his equestrian background, and proud that he was the first of his family to hold a curule office, that he was—the disparagement of a Catiline notwithstanding — precisely a *novus homo*.

NOTES AND NOTICES

The eighty-ninth meeting of the American Philological Association will be held in conjunction with the fifty-ninth general meeting of the Archaeological Institute of America at the Statler Hotel in Washington, D.C., on December 28, 29, and 30, 1957. Host institutions are the Catholic University of America, Dunbarton College, Georgetown University, Howard College, Trinity College, and the University of Maryland, and other universities, colleges, and learned societies of the Washington area. In connection with this gathering it is being planned to hold a meeting of the Council of the American Classical League.

We acknowledge, with thanks, complimentary copies of the follow-

ing publications sent to us during 1957: the *Bulletin* of the Classical Association of New Jersey; the *Bulletin* of the Pennsylvania State Association of Classical Teachers; the *Classical Newsletter* of the University of Kentucky; the *Forum* of the University of Idaho; the *Labarum* of Clarke College, Dubuque, Iowa; the *Lanterna* of the University of Pittsburgh; the *Latin Bulletin* of Florida State University; the *Newsletter* of the Illinois Classical Conference; the *Eta Sigma Phi Nuntius*; and the Junior Classical League's *Torch*: U.S.

HYMN TO DIANA

(CATULLUS 34)

Translated

By JOSEPH WOHLBERG

The College of the City of New York

To Diana we pledge our faith,
Untouched maidens and untouched boys.

To Diana we untouched boys
And pure maidens, we now sing.
Leto's daughter, Oh loveliest,
Mighty offspring of mighty Jove,
Whom thy mother had brought to earth

'Neath the olive at Delos—
Do thou, mistress of mountains, roam,
Queen of forests and woodlands green,

Glens sequestered and dales unseen,
And reechoing swift streams.
Thou, as Juno Lucina, art
Called by women in labor pains,
Thou, named Trivia from thy light
Borrowed, mentioned as Luna.
Goddess chaste, by thy monthly course

Do thou measure the path of years.
Bless the farmer with joyous crops.
With thy fruits do his house fill.
Be thou hallowed, whate'er thy name,
And the children of Romulus
Keep thou safe as it was thy wont
With thy might and divine aid.

BOOK NOTES

Two Latin Playlets. By Sister Maria Thecla, S. C. Boston, Mass.: Catholic Language Workbooks, Inc., 191 Park Drive. Pp. 24. Paper-bound, 45¢.

Sister Maria Thecla's playlets are simple but effective. They are dramatic adaptations from the Vulgate, with the addition of Latin versions of well-known carols, and also of enough "made Latin" to hold the Biblical passages together.

The first play, "Cui Nomen Erat Joannes," in four short scenes, a prologue, and an epilogue, tells the story of the birth and naming of St. John

the Baptist. It calls for four female and two male characters, and a Chorus of Angels. The other is a Christmas play, "Donum Parvuli," in five short scenes, with nine characters plus an indefinite number of shepherds and a Chorus of Angels. This playlet tells the story of the shepherds and the Magi, and of how the smallest of the shepherds gave his cloak to the Christ-child. The brief Foreword to the book offers suggestions for training the players, and for staging. In the body of the plays, specific information concerning records which may be played before, during, and between the scenes is given. At the end of the book there is a complete Latin vocabulary.

The Latinity of the "made Latin" is for the most part good, but there is a strange use of *equidem* on page 10; and one wishes that the friends of Elizabeth had not been given, respectively, an old Roman name (Claudia) and a blatantly Greek name (Sophia)! There are a few typographical errors.

Latin clubs in both public and parochial schools will find these plays dignified and beautiful for Christmas programs.

—L. B. L.

Virgil's *Georgics*. A Modern English Verse Translation by Smith Palmer Bovie. Chicago: The University of Chicago Press, 1956. Pp. xxx plus 111. \$3.75.

C. Day Lewis has expressed his belief that "every classical poem worth translating should be translated afresh every fifty years." Virgil's *Georgics*, which are certainly worth translating, have been given at least six new English versions within the past fifty years, the most recent within the past ten: L. A. S. Jermyn's *The Singing Farmer* (Oxford: Blackwell, 1947), Mr. Lewis' own translation (N. Y.: Oxford University Press, 1947; the opening quotation is from Mr. Day's foreword, p. xi), and now the present essay by an English professor at Barnard College who has made the *Georgics* his scholarly specialty.

A 24-page introduction gives an admirable account of "The Historical Background" and of Virgil's magical transformation of his sources, and an intelligent, sensitive and modern critique of the poem as a work of art, though here there is perhaps too confident a reading of the artist's mind. For the unprepared reader, there is a wealth of information and stimulation in these few pages.

As to the translation itself, despite the high praise of Professors Copley

(*The Classical Journal* 52 [1956-1957], 374-375) and Duckworth (*The Classical Weekly* 50 [1956-1957], 44), this reader has reservations. The blank verse employed lacks the roll of the hexameter, and the attempt to approximate the number of Vergil's lines leads to unwelcome compressions and distortions. On the other hand, adherence to the original Latin causes frequent mystification for the non-classical reader, especially with regard to mythological and geographical allusions; if footnotes are undesirable, as they probably are in a poetical translation, then Mr. Lewis' practice of explaining such allusions in the course of the verse seems preferable. Occasionally the meter limps (e.g., "Earth exchanged acorns for fertile grain," p. 3); occasionally the translation is misleading (e.g., "meadows . . . that nourish . . . swans on river-grass" for "campum pascentem . . . herboso flumine cynos," 2.198-199) or wrong (e.g., "ports of sky" for "porta caeli," 3.261). Very often, the punctuation could be improved. Generally speaking, the digressions and excursions come off best; the translation is least enjoyable and intelligible in the purely agricultural sections. As Professor Bovie himself writes (p. xxv), "A translation can only point the way to Virgil's lines . . ."

—K. G.

Scipio Africanus or The Thunderbolt: Being Selections from Livy Book XXX. With Introduction, Notes and Vocabulary by F. S. Porter. ("Cambridge Elementary Classics.") Cambridge: At the University Press, 1957. Pp. 128. \$1.25.

Livy's extant books lend themselves readily to the excerptor who wishes to concentrate on a given phase of Roman history. The present school text presents in some fifty pages those sections of Book 30 (the bulk of this book) that concern the final struggle between Rome and Carthage. The excising has been skillfully done, and the Latin reads smoothly. English headings give clues to the contents of the sections into which the text has been, somewhat arbitrarily, divided. Scipio's rebuke to Masinissa and Hannibal's speech at his interview with Scipio before Zama are given in English translation. There are the usual notes (pp. 69-97), mainly in the form of translations of words and phrases, some of which merely duplicate information in the vocabulary; others are historical and grammatical, not always with complete accuracy. The vocabulary itself is deficient. There is a slim introduc-

tion, very one-sided and dogmatic: the Romans are good and the Carthaginians are bad; one is surprised to read that Scipio's "early life was dissolute" (p. 11). Two pages on Scipio's later life round out the story of the text.

For a general estimate of the little British texts of which this is a representative see my remarks in the December, 1956, issue of THE CLASSICAL OUTLOOK, pp. 32-33.

—K. G.

Latin: An Introductory Course Based on Ancient Authors. By Frederick M. Wheelock. New York: Barnes and Noble, 1956. Pp. xxiv plus 301. \$1.95.

As far as this reviewer knows, this is the first textbook in elementary Latin to appear in a paper-back edition. It is also the latest of a half dozen or so books designed to meet the needs of a rapidly growing number of students who begin the study of Latin in college. The author believes that the book provides enough material for one academic year and that it will adequately prepare the students for the study of Cicero or Vergil.

Outstanding features of the book are: (1) the connected Latin reading has been selected (and in some instances adapted) from Latin authors; (2) lesson vocabularies are presented under two categories, words to be thoroughly memorized and words for recognition knowledge only; (3) the postponement of the imperfect indicative tense until the perfect tense has been mastered; (4) a 15-page Introduction which sketches the linguistic, literary, and palaeological background of Latin.

The body of the book is divided into forty chapters, each of which contains a presentation of new forms and syntax, lesson vocabularies, "Practice and Review" (exercises in translating isolated sentences from Latin to English and vice versa), and "Sententiae Antiquae," as described above.

Following the body of the book, pages 196-213 are devoted to paragraphs selected from a variety of Latin authors with footnote aids on vocabulary and other matters. Pages 215-245 are devoted to an appendix with subdivisions "Some Etymological Aids," "Supplementary Syntax," and "Summary of Forms." Pages 247-253 contain an English-Latin vocabulary of 360 entries, a Latin-English vocabulary of 1440 entries, and an index.

The book contains no pictures.

—W.L.C.

Latin Studies and the Humanities: An Inaugural Lecture by C. O. Brink. Cambridge: At the University Press, 1957. Pp. 27. \$0.75.

Mr. Brink is Kennedy Professor of Latin in the University of Cambridge. In this inaugural lecture, delivered February 1, 1956, he discourses charmingly, wittily and acutely about "Latin as a scholarly technique." With a glance at the new demands being made upon Latin from outside as a result of the rise of new types of audiences, he devotes most of his remarks to a twofold plea for internal reform: a plea for "a broad scholarly foundation" and a plea for "an open mind" (p. 25). Addressed to those actively engaged in critical and literary research, this lecture will be of interest to all who are interested in Latin as an indication of trends in a basic branch of our subject. —K.G.

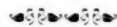
The Greek Mind. By Walter R. Agard. (Anvil Books, No. 17.) Princeton, N. Y.: Van Nostrand, 1957. Paper-bound. Pp. 190. \$1.25; in Canada, \$1.35.

There seems to be no end to the succession of pocket-size, paper-bound series of good and reasonably priced books. "Anvil Books" specializes in original contributions in the social sciences from such scholars as Hans Kohn, Sidney Hook, and Peter Viereck. Now a former president of the American Classical League has joined the list with a concise examination of "certain basic problems and patterns of Greek life which are especially pertinent to twentieth century America." The first part of the volume, pp. 9-86, contains the discussion proper: a sequence of parallel chapters ("The Setting," "Man, Nature, and God," "Man and Society," "Foreign Relations," "Individual Values") on the three chronological periods presented: the archaic, the classical, the Hellenistic. The second part, pp. 89-183, contains the "Selected Readings from Greek Books" that document the preceding study. There are a two-page bibliography and a brief index.

Professor Agard has performed an enviable feat: presupposing no information about his subject on the part of the reader, and severely limited in space, he has yet managed to give a clear and self-contained picture of "the Greek mind" and its outstanding achievements which is neither trite and superficial nor dully erudite. Of great assistance in this success are the author's skillful use of "contemporary idiom," both in the text and

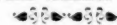
in the translations, all but one of which are his own, and his judicious choice of these readings, ranging from Homer to the *Greek Anthology*, which almost always really illuminate the comments to which they are attached. Only the quotations from the *Bacchae* seem inadequate, and the excerpt from Theocritus' first *Idyll* is too allusive for uncommented reproduction, especially since an error in the translation (line 77 "then" for "first") disturbs the logic of the narration.

There are few other faults to find. Thus it seems misleading to call Polybius a "Roman official" (p. 80); something is wrong with the English of Poverty's reply on p. 181, middle; most of the books suggested for secondary reading on p. 186 are far too advanced for the kind of reader assumed by the text; and the two halves of the book have not been coordinated with regard to dates, e.g., p. 80 "Polybius (210-128)" but p. 173 "Polybius (c. 208-c. 120)." —K. G.



LUNULA

By VAN L. JOHNSON
Tufts University
O luna novella,
Es digna fabella
Quae versibus edat
Itinera Sputnik
Tam ardua ut nic—
Tans Lucifer cedat.

"NIHIL SUB SOLE
NOVUM..."

In a line (260) of the *Batrachomyomachia* or *Battle of the Frogs and Mice*, the amusing Greek mock-epic, we are introduced to Meridarpax, who is called *exochos* among all the Mice—an epithet which is assuredly the classical great-grand-daddy of our "Mighty Mouse" and "Supermouse." This heroic rodent is so formidable that when he advances upon his people's enemies, the Frogs, they are thrown into a panic, and seem to be headed for extermination. Even the gods become disturbed. After an Olympian conference on the subject, Zeus throws a thunderbolt at our hero, but Mighty Mouse continues, undaunted. Not until Zeus gets a bright idea and sends some crabs to nip off the tails, paws, and feet of the Mice is the great Meridarpax halted in his tracks. One cannot help feeling that the modern Mighty Mouse would have made short work of those crabs; but evidently in antiquity even a Supermouse had to knuckle under to Fate.

L.B.L.

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